

Down With It
Dmitry Baevsky (Sharp Nine)
 by Elliott Simon

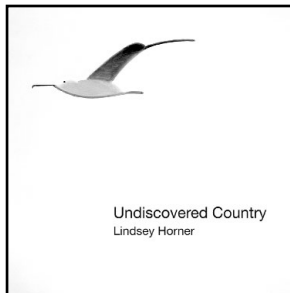
In 1996 altoist Dmitry Baevsky came to the US from Russia and made his way to the fertile NYC club world through the New School jazz program, bringing with him an appreciation for the jazz masters of the '40s-50s. Thankfully he hasn't lost it while immersed in the current scene, one which can favor speed and technique over soulfulness. He plays the lower registers of his instrument in a way that allows him to meld warmly with the music.

Once you get past the title cut, a revved-up version of pianist Bud Powell's composition, the band hits a much more creative groove. This is aided in large part by a beautifully constructed rhythm section that features the wonderful touch of bassist David Wong, drummer Jason Brown's exquisite coloration and pianist Jeb Patton's intimacy with the music's inner workings. They gorgeously retain the Eastern feel of Ellington's exotic "Mount Harissa" while a pumped-up take of "We See" maintains its Monkishness thanks to Patton's obvious familiarity with the structure.

Trumpeter Jeremy Pelt joins for four tunes, two of which are not often covered but are highlights. His initial muted notes capture the beauty of Clifford

Brown's paean to his wife "LaRue" while altoist Gigi Gryce's "Shabazz" artfully segues from Latin to swing in a manner showcasing warm trumpet/alto voicings. Baevsky has a great ear for a composition and his *Down With It* is more than just the usual collection of boppers and ballads.

For more information, visit sharpnine.com. Baevsky is at Bar Next Door Nov. 12th and Smalls Nov. 30th. See Calendar.



Undiscovered Country
Lindsey Horner (ArtistShare)
 by Donald Elfman

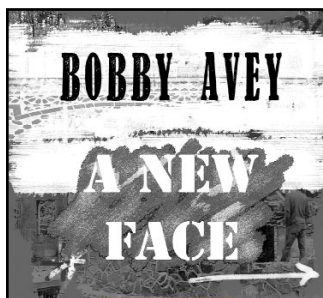
Bassist/composer Lindsey Horner has taken the opportunity with his new album *Undiscovered Country* to investigate, through his music, what's he's up to and where he's been. The session is a diverse look at what makes sense musically to this extraordinary musician at this point in time. Horner has collected eight musicians with whom he's shared passionate playing and written music that shows off their extraordinary talents but also reflects Horner's big heart and the way he 'hears' music from all over the spectrum.

The title tune, though its origin in Shakespeare refers to death, is an animated dance that suggests that place where jazz meets Africa. The song finds saxophonist Erwin Vann - he's worked with Horner's Dylan 'tribute' group Jewels and Binoculars - playing the buoyant melody with violinist Rob Thomas and the electric guitars of Augustin Foly and Colter Harper. Horner bops along to spur the soloists to spirited heights in what feels like an extended jam.

Horner has always held an innate affection for the best in Celtic colors and on "In the Garden" and "John Barlow", with the authentic vocals of Andy Irvine, the band gets a chance to do its own number on this tradition. Horner has a blast on his bass but also tries tamboura, the Northern Indian drone instrument on the latter, which suggests "John Barleycorn".

For another texture, there's the electric funk of "I Like It Because I Like It", in which Horner's bass is complemented by his work on bass clarinet. Everyone digs in and once again the feeling is one of a blues jam. It's rock with the best kind of improvisatory invention. That aesthetic is what defines *Undiscovered Country*.

For more information, visit artistshare.net. Horner is at Cornelia Street Café Nov. 9th. See Calendar.



A New Face
Bobby Avey (JayDell)
 by Ken Dryden

Bobby Avey is a talented young man who began playing piano at the age of five. Raised in the Poconos, home to a number of veteran jazz musicians, he studied with two fellow residents, saxophonist David

Liebman and pianist Phil Markowitz. In 2005, while Avey was in the midst of working on his BA in Jazz Studies at Purchase Conservatory of Music, Liebman chose him to be his sole accompanist for *Vienna Dialogues*, a memorable session exploring classical music, in which the veteran gave the young man considerable input into the arrangements.

For his debut as a leader, Avey penned eight forward-thinking originals that rarely settle into a particular mood. His choice of bassist Thomson Kneeland and drummer Jordan Perlson was inspired, as they dive head first into his challenging music, Liebman appearing as a guest on several tracks. Avey's adept use of space is a rarity among young players. The brooding, tense "Late November" is a furious trio piece with an insistent, infectious rhythm. "Half is Less Than Half" begins with an ominous march-like vamp, then shifts into an explosive, often dissonant mood as Avey continuously varies his focus from heavy chords to invigorating runs.

Liebman's soprano is at the forefront of "In Retreat", which evolves from a mournful subdued setting into a powerful, dramatic work. The title track is the most multifaceted composition of the session, opening with an introspective bass solo and showcasing Liebman's darting soprano. One can hear Avey's classical background in his dramatic "Influence", a powerful duet with Liebman, while the turbulent "Time Unfolding" explodes with energy, featuring Liebman's sole appearance on tenor saxophone. With his potent debut, Avey deserves recognition as one of the most promising musicians of his generation.

For more information, visit bobbyavey.com. This group is at Cornelia Street Café Nov. 21st. See Calendar.

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